now more than " dawn " town. The American stage has changed almost as much. In those days their most distinguished actors were playing Shakespeare or old comedy, and their new plays were chiefly ** imported goods. Even then there was a liking for local plays which showed the peculiarities of the different States, but they were more violent and crudu- tLaa now. The original American genius and the true dramatic pkasure of the people is, I believe, in such plays, where very complete observation of certain phases of American life and very real pictures of manners are combined with comedy almost childlike in its naivete. The sovereignty of the young girl which is such a marked feature in social life is reflected in American plays.

This is by the way.*

What I want to make clear is that in 1883 there was no living American drama as there is now, that such productions of romantic plays and Shakespeare as Henry Irving brought over from England were unknown, and that the extraordinary success of our fiist tours would be impossible now. We were the first and we were pioneers, and we were «^w. To be new is everything in America.

Such palaces as the Hudson Theatre, New York, were not dreamed o! when we were at the Star, which was, however, quite equal to any theatre in London in front oi the footlights. The stage itself, tfoe lighting appliances, and tie dressing-rooms were inferior.

Henry made his first appearance in America in " The

Belb/[1] He was act at his best on the first night, but be could be pretty good even when be was not at his best* I watcbed him from a box. Nervousness made the company very slow. The audieace was a splendid oae— discrijraiixating and appreciative. We felt that the Americans *wanted* to like us. We felt in a few days .so